

Fried photos, bone jewelry, and anarchitecture

by Julia Loktev

Displaying Earth and Site Art in a museum or gallery is always a little problematic. Large structures are not very keen on trotting down to the airport to catch a 747 for the next opening, especially if they are demolished. Such is the problem with displaying the work of Gordon Matta-Clark, whose most famous creations involved the carving of buildings just prior to their demolition. With the exception of the Caribbean Orange, a carving commissioned by the Chicago Museum of Contemporary Art, Matta-Clark's major projects survive only as photographs, films, and structural plans.

The son of the late-Surrealist painter Matta, Gordon Matta-Clark grew up surrounded by artists. He received an architecture degree from Cornell University, where he worked with Dennis Oppenheim at the first exhibition of Earth Art in 1969. He assisted Oppenheim on two projects and Oppenheim later returned the favour by helping out with some of Matta-Clark's carvings.

Between 1969-71, Matta-Clark worked on a number of Conceptualist performances and displays, often incorporating the culinary arts. In a performance at the John Gibson Gallery in New York entitled Photo-Fry, Matta-Clark literally fried photographs in a pan of

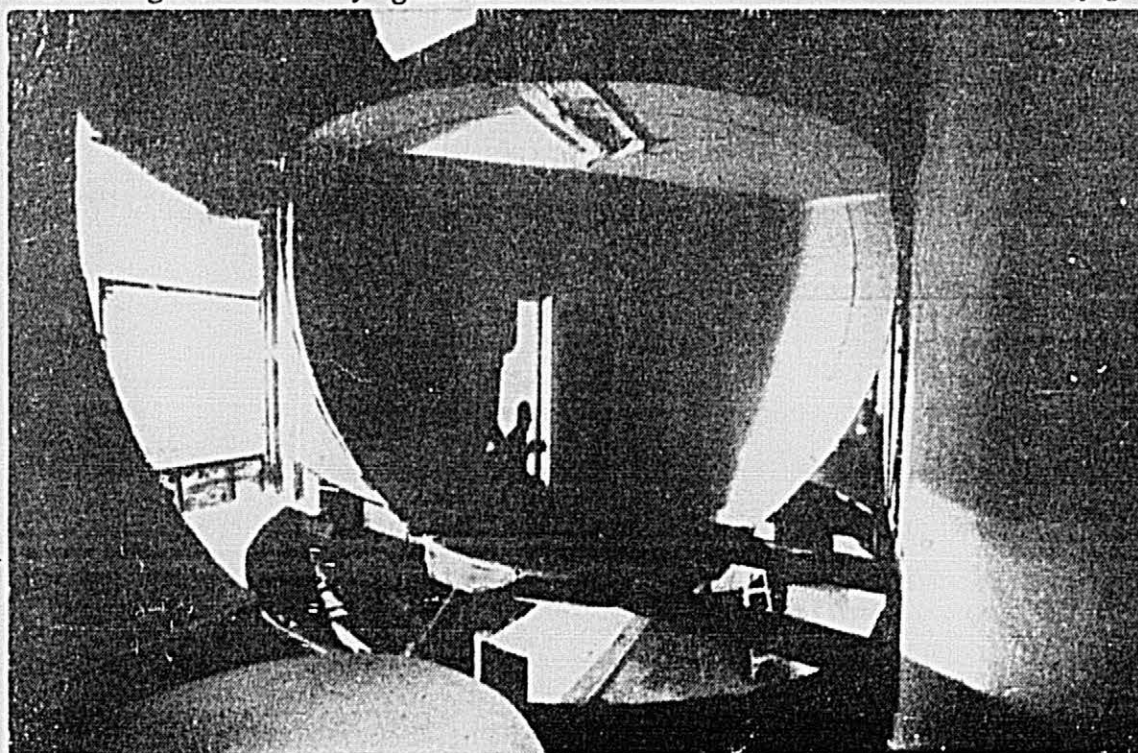
grease over an old stove. He left the stove in the gallery and later that year sent his friends Photo-Fried Christmas cards trimmed with gold leaf and boxed.

At the height of his culinary

period, Matta-Clark founded Food, a Soho restaurant, performance space, and source of income for a group of artists. The restaurant sometimes featured guest chefs like the Minimal

sculptor Donald Judd and the Pop artist Robert Rauschenberg. Matta-Clark also staged several performance/dinners at Food, including "Bone" when he re-

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The Caribbean Orange, 1978

Dyke-Toons

by Eric Smith

When Allison Bechdel was in elementary school, she drew only pictures of men. The artist responsible for *Dykes to Watch*

Out For is now exploring a different community entirely.

Bechdel is one of a generation of feminist cartoonists who along with Roz Chast, Lynda Barry and Nicole Hollander are prob-

ing deeper than the tired clichés of the 'battle between the sexes.' For Bechdel, men are not the issue. She draws cartoons about and for lesbians. And the results are extremely funny.

In a slide presentation sponsored by the McGill Women's Union, Bechdel talked about some of her reasons for putting out the comic strip now running in lesbian and gay publications across North America, and explained why she drew only men when she was younger. Men traditionally monopolize the male and neutral genders. The portrait of the generic person in art, as in society, is the portrait of a man.

A slide of Mickey Mouse demonstrated her point. Mickey, according to Bechdel, has no distinguishing gender characteristics so we are expected to assume from the drawing that he is male. To draw Minnie, the cartoonist adds 'feminine' characteristics to her neutral companion. "Minnie has no characteristic attributes of her own," said Bechdel. "It's Mickey in drag."

Since the success of her first cartoon in a small lesbian and

gay newspaper, Bechdel has been developing *Dykes* and taking on new challenges with the strip. The first big development was the switch from single panels with new dykes each week to multiple panel cartoons with a full cast of recognizable characters. Bechdel said she was worried about running out of material for the single panels after she exhausted such topics as softball, vegetarianism, androgyny, parents, and ex-lovers.

But she was also apprehensive about developing any character in depth because of the difficulties both of constructing a complete personality and of reproducing the same person recognizably in a series of panels and strips.

She succeeded in both. Mo, the central character of *Dykes* since the switch, is as angst-ridden as she is socially conscious. On the softball field, she wonders how she can think about playing ball when war and oppression rage on in the world.

Luckily, a host of other women are there to help Mo, including Harriet (her present

lover, following a prolonged courtship), who expresses her politics in a more carefree manner. And Harriet's problems dwindle in comparison to the complex and guilt-ridden triangle between Lois, Toni and Clarice.

The political content of *Dykes* is as important as the humour. Bechdel shares many of the apprehensions of a character which is "only partly based" on herself. She worries that the medium is trivial and not political enough. At the same time, she tries to keep herself from preaching.

But the political content of *Dykes*, though certainly to the left of *Doonesbury*, never comes across as polemic because it is expressed through the doubts and affirmations of very human and true-to-life characters.

Bechdel also did the graphics for a recent guide to safe sex for women by AIDS activist Cindy Patton.

Bechdel's strips are written "for lesbians with lesbians in mind" but they are not beyond the reach of heterosexual men. In

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...dyke toons

continued from page 1
fact, Bechdel admits to sometimeshoping that straight people will read it "and people will stop hating queers and there'll be an end to war and oppression in the world..."



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7:30 - 10:00 Forum: "The Politics of Rape" Leacock 232

Friday, February 3

12:00-1:00 Speaker: Britta Brown, Transition Auberge on "Battered Women", Leacock 232.

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Godot, sans turtleneck

by Mani Haghighi

There is good reason to believe Vladimir and Estragon are Dead. After more than five decades, thousands of productions and translations into every exotic tongue, it would be logical to assume that a revival of Samuel Beckett's *Waiting for Godot* would be like asking an old and discoloured snap-shot of a dead poodle to bark for us. But, as evident from Godot's current run at Théâtre Élysée, logical deduction is not necessarily the best way to predict the success of masterpieces.

The trouble with aged theatrical classics is that they, unlike their equivalents in other artistic media, tend to grow out of their original outfits. And so, with

each revival, the producers are challenged with the task of sewing the play an original costume to suit the times. This is, for example, why Orson Welles revived *Macbeth* with an all-black cast. It is also why Lawrence Olivier played Iago as a homosexual under-dog in love with his general in *Othello*.

In light of the sometimes superficial preoccupations with the originality of the format of the production, Eileen Sproule's current shot at Godot comes as a relief. Sproule's production takes us back to the deepest roots of the theatre of the absurd, where absurdity is a stark fact of life, too real to allow any room for intellectual inside jokes. With the help of a brilliant cast, Sproule has managed to make Vladimir and Estragon so con-



vincingly human and undisputably alive there can be no doubt about the proportion of their tragedy.

Dave Clark (Vladimir) and Marc Ruel (Estragon) successfully build up their hilarious comic slapstick by maintaining

sheer confusion. Beckett's original attempt at showing his loser-heros as two lost souls with nowhere to go is only strengthened by their performance. Here, Vladimir and Estragon are not two philosophizing intellectuals in black turtle-necks, disguised as Vladimir and Estragon. Rather, they are truly themselves, failing, despite their desperate attempts, to hide the tangleability of their tragedy behind their clownish guises.

Comment

Black Theatre Workshop: The trouble with niceness

After rap, sampling, and pastel colours, perhaps the most notable feature of the 'cultural' scene in the past decade has been the way in which political dissent has been co-opted by the mainstream media. What would once have been causes to take to the streets with guerilla theatre and protest music have become excuses for star-studded concerts broadcast live by satellite all over the Western world. The illogic of associating millionaire rock stars like Sting with prisoners of conscience in El Salvador is lost on the cheering throngs who believe that Amnesty International is a concert promotion agency.

Unfortunately, this redefinition of dissent seems to have gradually filtered down to other levels of political art, even locally. For example, despite the strength of the Black community's response to Anthony Griffin's death in 1987, Montréal artists seem to believe that caution and polish are necessary if in fact they are to deal with the issue at all.

The first theatrical treatment of the Griffin controversy, *Isolated Incident* by Rahul Varma, was not staged until this Christmas—more than a year after the slaying. And Black Theatre Workshop this week cancelled their upcoming show *Desperate Angel*, which was to have run at McGill Players' Theatre February 9 to March 4, for "ethical and moral reasons," according to BTW artistic director Winston Sutton.

Naturally, Montréal's news media, which largely ignored the Varma play, have been quick to sound their trumpets about the cancellation. Both the *Gazette* and the *Daily News* published articles on Tuesday that implied the BTW backed away from the show for fear of legal reprisals (presumably from Allan Gossett's lawyers), but this distorts the real reasons that *Desperate Angel* was replaced with Caryl Phillips' *The Shelter* (which will open February 16 at Players').

According to Sutton, the play was cancelled because he was dissatisfied with its treatment of the issue. "We had

to get to a certain point, to deal with youth and the plight of youth in this city," he says. "I personally did not feel comfortable with it as it was." Sutton's objections seem principally to stand on two planks. First, he wanted the play to deal with the inherent themes rather than the details of the case. Second, he thought that it was "too soon" to deal with the story theatrically, and that its presentation might "jaundice" the Griffin family's appeal of Gossett's acquittal and cause them personal pain.

In a sense, all of these are fine motivations. Indeed, Black Theatre Workshop ought to be congratulated for having the nerve to take the financial losses a last-minute schedule change will inevitably cause and the likelihood that *The Shelter* will suffer from being patched together in two weeks as a replacement. But behind the noble sentiments and compassion lies the 1980s attitude that political art is only acceptable when fit neatly into a mainstream style of presentation and when issues are looked at from a 'distance'.

This ideology implies that it is fine for pop stars to complain about South Africa (as long as they do not mention the economic realities of American involvement there) in the "Nelson Mandela Birthday Bash" because South Africa is at a geographic distance and is a sanctioned punching bag for the people's frustrations with the worldwide effects of racist imperialism. Similarly, it is fine to release films like *Mississippi Burning* which deal with racism twenty years past.

And so for Black Theatre Workshop it is "too soon" to talk about Anthony Griffin, because there is not yet the safety net of historical distance. This in spite of the outbreak of similar occurrences in Toronto in recent months. Far better to present *The Shelter*, which is set partly in the eighteenth century and partly in the fifties. *The Shelter* portrays the fact that the abolition of slavery did not put an end to racial strife in interpersonal relationships—or, as Sutton puts it, "Do laws

have any effect or is it more people's attitudes?"

Such a question is typical of the "We are the World" aesthetic—a campaign for niceness in lieu of societal change. Black Theatre Workshop should not be accused of legal cowardice (as the *Gazette* and *Daily News* articles insinuated) but of passively abiding by the liberal media's agenda which proscribes any form of dissent that might have an immediate effect. Historical perspective, fair play and cool heads must prevail instead of any form of provocation that might stir the populace to direct action.

Would the Griffin family not be better served by a play that made Montréal angry about what happened to their child than by polite silence? Indeed, will anyone really remember what the incident meant by the time BTW decides that a respectful distance has been established? Likely not.

There is a dire need for the ancient traditions of agitation-propaganda theatre and counterculture to be revived in response to the abuses of democracy (like MUC police racism) caused by corporate economic terrorism. An agit-prop theatre group would have responded to Griffin's slaughter right away and helped to galvanize the Black community's indignation.

Norman Nawrocki, the only local artist to make a concerted effort to use his talents in a dialectic with current events, has been legally prohibited from protesting in the Montréal area because of his civil disobedience work on the Overdale housing issue. His suppression has been tolerated because there is such a dearth of awareness in the arts of the need for direct action instead of the gentle, 'balanced comment' implicitly advocated by the Black Theatre Workshop's decision. Any artist that conceives a personal vision of humanity has a responsibility to fight for that vision—on stage and in the streets.

carl p wilson iii



Clark and Ruel's performance is supported by another strong pair, Nancy Irena Wood (Pozzo) and Barbara Poggemiller (Lucky). The fact that two women are cast in supporting roles is initially shocking. Beckett has stubbornly insisted that all his characters must remain eternally male. This rule has in fact constituted a clause in the play's copyright contract. (Beckett entered a court battle a couple of years ago suing a theatre troupe which had performed Godot with an all female cast.) But Sproule is safe here, as her Lucky and Pozzo are women disguised as men, with a purposeful lack of tact.



Of the two, Wood as Pozzo is less successful, probably because Lucky's singular anti-speech gives Poggemiller a sure chance to focus all her talent in one long scream. Wood's Pozzo fails as a convincing figure of authority at times, but that is not always a vice. If anything, it shows—as Beckett wishes—that human absurdity transcends social rank and overwhelms all. Poggemiller, on the other hand, is consistently brilliant, from her very first silently roped entrance, to her beautifully-paced climax where, with

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WATSON'S IGNORANT GYRATIONS

The beauty of democratic systems of thought control—as contrasted with their clumsy totalitarian counterparts—is that the limits of debate are quietly set by tacit mainstream media consensus instead of being imposed by bludgeons and jackboots. Let the debate rage on—the more 'vigorous' it is, the better the propaganda system is served.

BY ALEX ROSLIN

Nowhere does this debate rage more vigorously than in the brain of CBC guru Patrick Watson. In his current ten-part television series *The Struggle for Democracy*, Watson marches around the globe trumpeting his own florid serenade to democracy. His is a somewhat reassuring image of armchair solidity for grim freedom-lovers everywhere. He is as feisty as jello and seemingly masterful in manner, with all the gravity of someone deep in the bosom of our genteel Canadian intelligentsia.

In the January issue of *Saturday Night*, that stiff journal of Toronto's elite, editor John Fraser bows graciously to Watson, smiling kindly upon "this decent visionary." In the information package advertising the PBS/CBC/ITV series, Paul W. Bennet of crusty Upper Canada College gives Watson a hearty thumbs-up. We are also told that "Petro-Canada, as exclusive sponsor, is proud to be associated with Patrick Watson's 'The Struggle for Democracy.'"

Middle-class Canada has nothing to fear from this amiable man—no plows will uncover ugly weeds, no probes will touch upon meaty truths. Controversy is anathema to Watson's stale rendition of democracy. And this is not surprising. In a world where *Saturday Night* is owned by Conrad Black (who bought it from Imperial Oil), where a major defense contractor owns NBC, where General Motors runs CBS, and a large oil company underwrites the "judicial" investigation of democracy, information is clearly a commodity—and some is just not for sale.

When Watson goes globe-trotting, he is careful not to stumble over any unpleasant truths. In "Program 9: A Soldier's Duty", Israeli army major Rafik Halabi says, "One of every six Israelis inside Israel is an Arab. You can't talk about democracy only for Jews. You can't talk about coexistence when you rule 2.3 million Arabs without rights."

But the infopack prods Canadians, "Do you agree with Rafik Halabi's controversial statement? Do the Palestinian people have a right to their own homeland?" What is viewed here as serious controversy is really just an empirical statement of fact. Rather than questioning whether Palestinians should have basic human rights, Watson might have asked why these self-evident rights are

being denied. This project is a disappointment because it glides through various issues and happenings around the world like a tourist bus trip with vaseline smeared on the windows.

Twice per program a booming voice introduces an earthy monologue about democracy or whatever the randomly-chosen celebrity's whim dictates—"A Canadian Perspective." Some of these are quite funny, like W.O. Mitchell's declaration of solidarity with the sod during last Sunday's broadcast. These unintelligible "perspectives" are uncomfortably reminiscent of Andrew Malcolm's silly traipsing across our land in that cultural holocaust *The Canadians*.

Watson's is a wimpy effort, and sometimes an oppressive one. With the air of sobriety mixed with helpless confusion that is all the rage among network an-

Despite Watson's soft suburban aloofness, the warm spit of totalitarian personalities the world over slides down his saucy face.

chorpeople, Watson declares, "a universal citizens' army like that of Israel may be democracy's best guarantee in countries under fire." But even Israeli generals lament "the level of morality of Israeli soldiers in the (occupied) territories," as did major general Menachem Eitan recently after resigning his army post in disgust. And who is Israel under fire from? The stones of frustrated Palestinian boys and girls? Moreover, is it really democracy, as Watson implies, when there are "2.3 million Arabs without rights"?

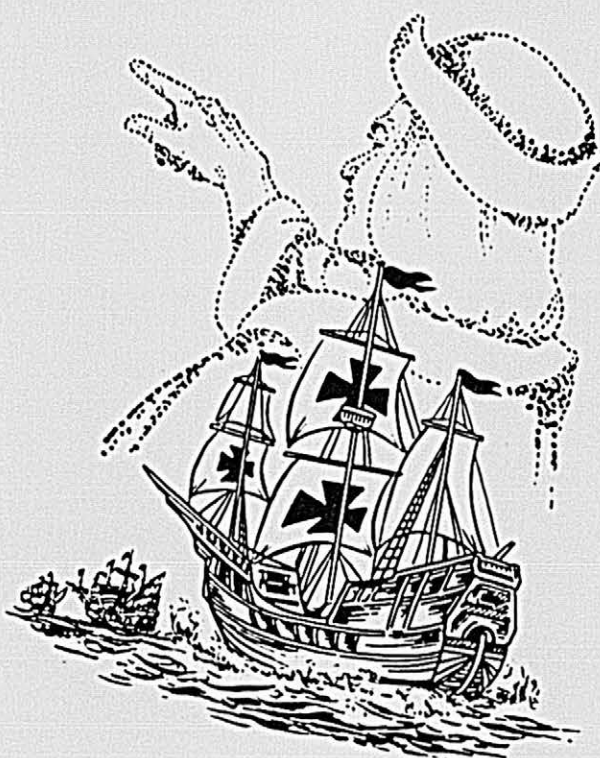
This story of Watson's ends up laying down the myth, not the history of democracy. The man himself is a decent old stick, to be sure, but more a sonorous instrument for someone else's music than a composer in his own right. Petro-Canada assures us that "Watson will benefit

Canadians by... entertaining"—that is, he will harmonize sweetly enough to drown out any political cacophony.

And discord is certainly not what we get when Watson turns to the Iran-contra affair. He even suggests the aftermath of the episode may have been "a triumph for American democratic impulses." Our attention is quietly diverted to the post-scandal congressional love feast from the real issues of what the U.S. government was doing, and how and why the scandal took place. A sensitive analysis of this incident would prove central to understanding how Western democracies really operate, but Watson lurches into it with a tear of regret in his eye and a copy of the *Washington Post* tucked under his arm.

Apart from all this, it is preposterous that Watson claims the Irangate hearings were a triumph for "the right of all to know." Clearly, with the latest government maneuvering, the only thing we do know 26 months after the scandal broke is that we know nothing. Unlike Watergate, this time the cover-up worked; Irangate is now in the 'Out' pile along with such remnants of the Vietnam terror-binge as Operation Malheur, the Phoenix Program, and the Mayaguez incident. So Watson is wrong—there are few flaws in the system. It clearly works quite well, much to our disadvantage and notwithstanding the white noise our media infrequently makes.

The rest of the world laughs at the ignorant gyrations of our media pun-



Rather than noting that most Americans do not support the attack against Nicaragua which is motivated solely by hegemonic corporate interest, Watson wimpers that "some deeply embarrassing flaws in the American system were revealed." Again he stops short of the obvious implications, and blurts out that "the hearings themselves, as a political act, were a proud demonstration of what might be the single most extraordinary achievement of the great Western democracies—freedom of information."

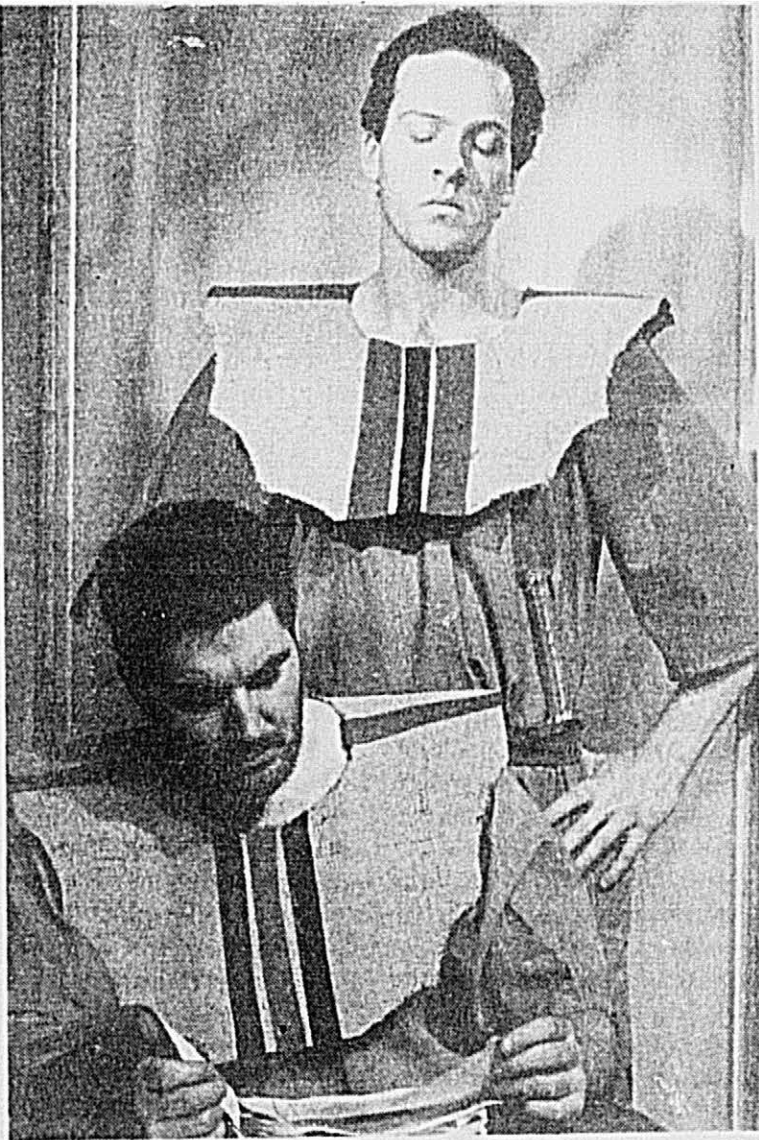
This sugary statement is reminiscent of Leon Wieseltier's remarks concerning Irangate in that intellectual septic tank *The New Republic*. "It would be hard to exaggerate the purity of heart that the Reagan Administration feels," having momentarily lost its footing amidst "the moral and intellectual intoxications of the Reagan years," wrote Wieseltier, apparently with a straight face. This is the train of thought followed by other "liberal" commentators like Anthony Lewis of *The New York Times* who has belittled the American genocide in Vietnam as a "blundering effort to do good," undertaken with the "loftiest intentions."

The liberal critique of government in action found in much of our media is always procedural, not substantive. There are tactical objections, but the benign motives of government are never in question. In this spirit, Watson implicitly dismisses the moral objections to U.S. blood-letting abroad as "controversial."

A retired senior officer of the Israeli army who worked with the narco-contras for four years ridiculed our naïveté in a 1987 issue of the Hebrew daily *Ma'ariv*. The contra commanders "sit in the jungle with a finger deep up their ass and think how to squeeze more dollars from the idiot gringos in Washington, just as the generals of South Vietnam did back then," he roared. Contras will fight as long as "Americans give us a lot of money... to play soldier for them and bullshit about democracy."

To a large extent it is the antics of our pundits which blind and corrupt us in the struggle for democracy. Watson touches upon the systems of other lands like Libya, but then superficially dismisses them with an ethnocentric sneer. He discusses some harrowing events of yesteryear like Trudeau's invocation of the War Measures Act in 1970 which 90 per cent of Canadians supported—but there is no metacritique, no self-analysis, and so we are left only with a vague and undirected malaise. And while he frets over the distant shadow of Orwell's 1984, Watson backs us into Huxley's more subtle and dangerous *Brave New World*.

The prime battlefield of the democratic struggle is one where Watson has all the traction of a toboggan on ice—the mind. It is as if he has learned nothing since 1970. Instead of arming us with much-needed knowledge and insight for this "struggle", Watson pampers and disorients us with the friendly demeanor of parlor brandy.



Subtlety saturation

by Mani Haghighi

The Players' Theatre's production of *Othello* suddenly falls into place by falling completely apart during the final act. Sam Buggeln's direction creates a natural flow of all dramatic elements toward this end, making Shakespeare's tragic inevitability all the more convincing.

Buggeln's use of lighting is a revealing example of this. Although the opening scene of the play is set in a street outside Barbantio's house in the middle of the night, Buggeln chooses to flood his stage with light. Here, the presence darkness is suggested by the actors alone. By contrast, the last scene's set is lit by nothing but a torch—darkness literally falls over the actors as the tragedy concludes.

This production of *Othello* is saturated with such clever subtleties, and it is these which give the production its rich texture and its strong foundation. Subtlety, it seems, is the theme of Buggeln's method. Even during the most emotional scenes, when, for example, Othello falls into an epileptic trance, his ac-

tor's manage to demonstrate a stunning sense of reserve which is nevertheless full of emotional charge.

Most of the credit, of course, must go to John Spicer (*Othello*), who is convincing both as a figure of authority and a subject of pity. His characterization and the delivery of his speech are surprisingly clear and fluent, though he occasionally manages to make us ignore a brilliant line as we are preoccupied with his mere dramatic presence.

Grant McConnell's Iago creates a more interesting, though perhaps less successful, case study. His motifs, much to his credit and Shakespeare's, always remain unmistakably human and understandable—to the point where one wonders whether to actually hate him or not.

The two leading figures are backed by a very strong supporting cast. Most prominent among them are Laura Glenn as Emilia and Ellen Lewis as Desdemona. Their final scene together, when Emilia unknowingly prepares her mistress for her deathbed is perhaps one of the

strongest moments in the production. Symbolically clad in a white robe, Desdemona tries to sing, but the frantic fear of meeting her husband undoes her happy pretences. All this is put across with care and precision by Glenn and Lewis.

The comic relief of the evening is provided, not by Annelise Pauparelis as the clown, who is most irritating and eventually dead flat, but by Carl Wilson as Roderigo. Wilson has chosen to come across as a complete fool, as well as an unloved and jealous soldier, and is quite successful in his portrayal. He even stirs up bursts of laughter from the audience when he threatens to drown himself to end his miseries. Pierre La Rocque and Andrew Morris (as Barbantio and Cassio) are less spectacular, but here they can share the blame with Buggeln, and sometimes even with Shakespeare.

Othello is the most successful show to hit the Players' stage this year. It is worth a see, if only because of John Spicer's performance and Buggeln's strong control over his stage. But of course we can't disregard Shakespeare either....

Metal boys at play on silver screen

by Anne-Marie Perrotta and Tean Schultz

"We do drugs, and we have sex, but that doesn't mean you have to," says one erudite metal-monger in the film *The Decline of Western Civilization II: The Metal Years*.

This documentary-style film covers the glossy world of heavy metal in Los Angeles, California, and its "screaming nerves of pubescent frustration".

We get to see the boys at play. Ozzy Osbourne demonstrates his culinary techniques by making scrambled eggs while fashionably attired in a leopard-print housecoat. Lemmy (Motorhead) drinks Pepsi on a mountaintop overlooking Los Angeles. Steven Tyler and Joe Perry (Aerosmith) sit in lavish chairs chatting quietly. But the film can't get away from it—Gene Simmons (KISS), dressed in leather, stands in front of a sex shop.

The film cuts back and forth between established metal stars (Osbourne, Aerosmith, etc) and hopeful upstarts. And, of course, there are the mandatory interviews with fans and groupies.

The bands speak candidly about sex, drugs and rock 'n roll—tired subjects from tired people. "You can get a young new band to say anything. They

have nothing to lose," says the film's director Penelope Spheeris.

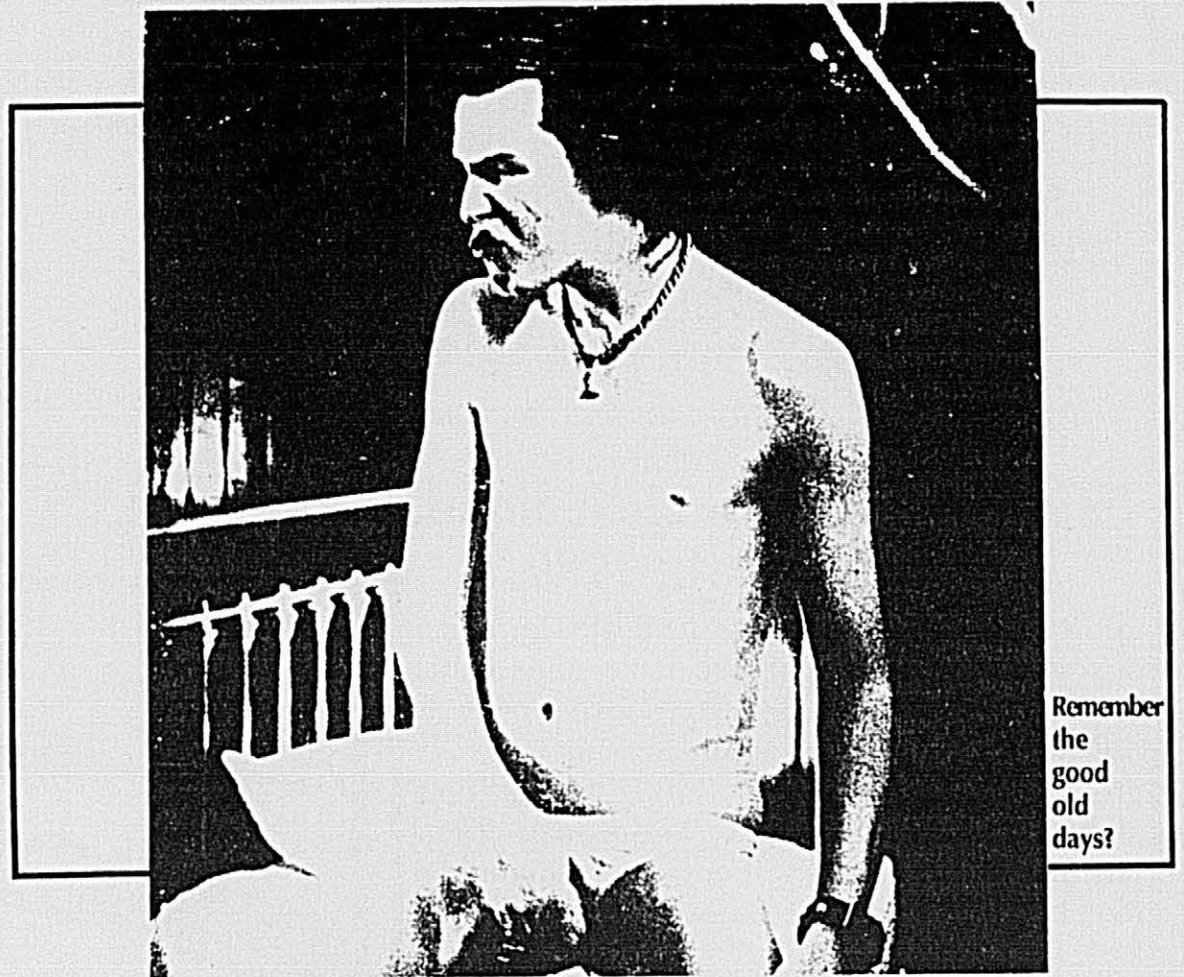
The film tries to strip away metal's glamour, stressing the seriousness of new bands like Megadeth which perform 'life-conscious' music. Megadeth wants to make music without sex, drugs, and rock 'n roll—so they write a lot of songs about death. After all "What would life be without death?" asks the singer for Megadeth.

The Metal Years looks at the dreams of these bands—hot tubs, expensive cars, a lot of money and "chicks" (women, of course).

But the image has tired a lot of these guys. W.A.S.P. guitarist Chris Holmes floats in a swimming pool, drinks himself into oblivion and says he is a "piece of crap". Throughout, his mother placidly sits by, smiling nervously when her son claims he hates the responsibilities of success.

When one musician is asked if he worries about birth control, he says he doesn't really think about it. Meanwhile, Steven Tyler conscientiously advises "don't do drugs and wear a rubber. What can I say?"

The degradation of women figures prominently in most heavy metal music, the flip side



of exploiting the worn out macho mystique. But the movie never addresses this sexism, except in a brief segment where the moral majority steps in to denounce metal, packaging the degradation of women with metal hysteria in general, and claim metal has been the downfall of western civilization.

But no one is too worried. "If

their parents hate it (heavy metal), the kids love it," said Lemmy.

British punk proved too political for some so they turned to heavy metal for the anger without the direction. Heavy metal, in America, deals with money and luxury—the all-American dream.

According to the press re-

lease, "The metal life is an orgy of self-actualization, its imperative is that every fantasy be lived, and in this it is as American as Dale Carnegie or 'The Wheel of Fortune'."

The decline of western civilization: The metal years, will be playing at The Rialto theatre from February 17-23.

...Anarchy and Architecture

continued from page 1

turned the bones from a meal to the customers as strung necklaces.

Matta-Clark had not, however, abandoned his interest in architecture, or more precisely *Anarchitecture*, a loose coalition that took its name from the fusion of anarchy and architecture and also included Jean Dupuy, Laurie Anderson, Jeffrey Lew, Bernard Kirschenbaum, Susan Weil, George Trakas, Richard Novas, Suzanne Harris, Richard Landry, and Tina Girouard.

Matta-Clark did not erect buildings—he carved them, turning already existing structures into sculptures. He began with his own loft in 1971, and was soon carving floors of aban-

doned buildings in the Bronx. He did this without permission, risking arrest for trespassing and vandalism, in addition to braving the structural hazards of the buildings.

The city had discarded these structures, deemed them useless, so Matta-Clark took this urban debris and cut new life into it. His first experimentations with opening up and transforming buildings spaces were simple cuts that could be viewed from one perspective. In a work entitled "Splitting Four Corners" in Englewood, New Jersey, Matta-Clark split an almost symmetrical house in half and elevated one side a bit, driving a thin wedge of sky between the halves.

As he developed his building

cutting techniques, Matta-Clark became more and more interested in multidimensional, spherical cuts—spaces cut through floors, walls, and ceilings weaving in and out of each other. His three major cutting projects, *Conical Intersect* (Paris 1975), *Office Baroque* (Antwerp 1977), and *The Caribbean Orange* (Chicago 1978) could not possibly be captured from one angle. The Caribbean Orange, Matta-Clark's last project, is the only one that still stands. The other two were demolished several days after completion.

Perhaps Matta-Clark's sharpest critique of architecture was his contribution to the 1976 *Ideas as Model* exhibition at the Institute for Architecture and Urban Resources in New York. Matta-Clark had contributed a series of photographs of buildings in the South Bronx whose windows had been smashed by the residents. Knowing that many of his old professors from Cornell would be at the exhibition, the artist borrowed Dennis Oppenheim's BB gun and proceeded to blow out the windows at the institute. The organizers

promptly replaced the windows before the opening and kicked Matta-Clark's work out of the show.

Conscious of the ephemeral nature of his projects, Matta-Clark also developed techniques of capturing them in Cibachrome photograph collages and films. Although these cannot capture the sensation of actually being in one of the buildings, they do give a sense of his work. Perhaps the closest thing to actually experiencing the structures are his films. Unlike the static, though multifaceted, photo collages, they allow the viewer to move within the space, seeing it from a dynamic progression of perspectives. The work-in-progress videos are especially effective in conveying the physicality of the structures, the smashing sledgehammers, the shattering walls.

In addition to the Cibachromes and videos, the *Gordon Matta-Clark: A Retrospective* exhibit at the Musée d'Art Contemporain features some of the removed wall fragments, drawings, paper cuttings, and pieces from the artist's per-

formances (including the Photo-Fry stove). Most of the material, however, is documentation of Matta-Clark's Site Works.

Unfortunately, this exhibit can be no more than a retrospective. Gordon Matta-Clark died of cancer in 1978 at the age of 35. At the time of his death, he was just beginning to carve lasting structures. For most of his work, photographs will have to suffice.

Gordon Matta-Clark: A Retrospective will be on display at Le Musée d'Art Contemporain de Montréal until 2 April 1989.

...turtleneck philosophy

continued from page 3

a little help from her hat, she entertains absurd thoughts about golf and natural history.

But among the numerous elements which make this production excellent, its straightforward sincerity stands out. Our self-consciousness as "an audience in a theatre" fades away as quickly as do the mechanical songbirds which introduce us to Estragon's difficult boot at the beginning of the play.

The Vladimir and Estragon of this production are not at all two intangible archetypes of human absurdity, rather they are two men painfully experiencing it. And that is why their dialogue resembles more a friendly confession than a stuffy lecture.

Despite her insistence to present the play in its most direct sense, Sproule has allowed herself a minimum of elbow room for fancy at the very end of the play. If anything, this results in an overwhelmingly direct translation of the play's emotions in one phrase, but I couldn't tell you about that, could I?

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THE QUEBEC PUBLIC INTEREST RESEARCH GROUP / LE GROUPE QUEBECOIS DE RECHERCHE D'INTERET PUBLIC - MCGILL ELECTION TO BE HELD MARCH 7 - 9th, 1989

*NOMINATIONS are hereby called for the nine
positions of the board of directors.*

NOMINATIONS close noon, February 17th, 1989.

QPIRG/GQRIP - McGill is dedicated to equal opportunity regardless of race, national or ethnic origin, color, religion, sex, age, sexual orientation, mental or physical ability, official language group or faculty of study and strongly encourages all McGill students to participate. As part of our affirmative action policy, if nominated four of the nine board members elected will be female.

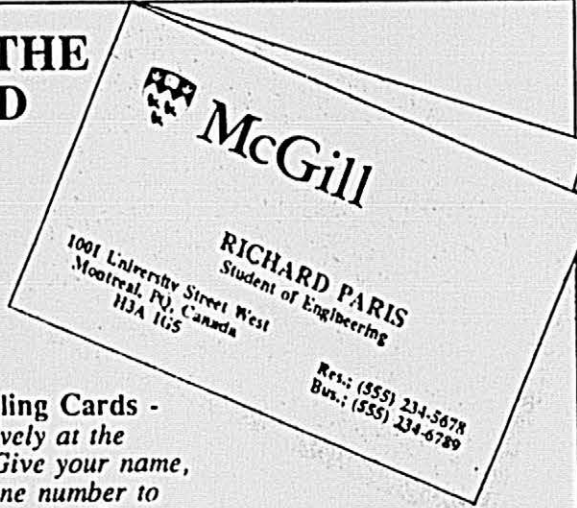
Nomination forms and instructions for the candidates, including a copy of the constitution, may be obtained from room 428 of the Student Union Building, or the C.R.O., and must be submitted to the C.R.O., c/o room 428 of the Student Union Building, 3480 McTavish Street, NO LATER THAN NOON, FEBRUARY 17th, 1989.

Murray Mollard
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McGill students: \$3.00 per day; \$7.00 for 3 consecutive days. McGill Faculty and Staff: \$4.00 per day. All others: \$4.50 per day. There is a 25 word limit. There will be a charge of 25¢ for each word over the limit. Boxed ads are available at \$4.00 per ad per day - no discounts on boxing. **EXACT CHANGE ONLY PLEASE.**

The Daily assumes no financial responsibility for errors, or damage due to errors. Ad will re-appear free of charge upon request if information is incorrect due to our error. The Daily reserves the right not to print any classified ad.

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McGill Nightline is a student run telephone service. Volunteers are here to provide information, good conversation or just an interested ear ... Call us any night at 398-6246.

Do you network? Do you want to connect? Well take out your modem or Alex terminal and call 685-0383 or 745-6111. POPnet, the only POPing Multi-Line Inter-Active System in town.

361 ARTICLES FOR SALE

1 double bed w/frame - \$100.00. 1 electric typewriters - \$50.00. 286-1311.

Brand new Smith Corona XD 5500 typewriter. Used only five (5) times. great deal. Call Michael - 874-9058.

Near new pine double futon frame for sale - \$100 - call 398-9060 after 6 p.m.

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372 LOST & FOUND

Found 1 WINTER SCARF on campus on Tuesday 24th of January call Candalaria at 931-5298.

Whoever "acquired my Walkman/Wallet last Thurs. Jan. 26, at the Currie Gym, please return wallet & cards. Cards all cancelled, ID useless to you, critical to me. Have a heart, save me hassle. Call 284-5499 for details.

FOUND: at student Union Building Friday. GREY MITTENS. Owner call 733-8935.

374 - PERSONAL

Need Information? Feeling lonely? Just want to chat? Then call McGill Nightline! We are students talking to students. 398-6246, 7 days a week, 6 p.m. to 3 a.m. Anonymous and confidential.

Gays and Lesbians of McGill offer a peer counselling service, Monday through Wednesday, from 7:00 pm to 10:00 pm. 398-6822. It's a chance to talk.

Frosty says...

"Be weenie for a day.
Go stick your sexual
organs in warm doggie doo."



Slip it in for less. Condoms 3/\$1.00. Women's Union. Union 423. 398-6823.

ERIN NICKERSON - Who adores you? Answer same time, same place next week.

M.U.R.C. Rowers!! Ice skating at the Basin, Saturday Feb. 4 at 1 pm. Rent skates or bring your own! Crew Jackets a must! For more info call Scott M.

Rose Nas de Tourris, did you get the Flowers I sent you? Richard.

Make your own Sundaes for \$1, Friday, February 3, 7 p.m. at 3495 University (Presbyterian College) Sponsored by McGill Christian Fellowship. Don't Miss It!!!

Message for Anne Marie P. You don't know me, but I know you. I think you're a dream and stunningly beautiful. Won't you be my Valentine? Maybe we can go out to a fancy Italian

restaurant. Stay the way you are + take care. Your Secret Friend J.D.

383 LESSONS OFFERED

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385 - NOTICES

ANIMALS: Do they matter? Let's stop the exploitation of our fellow creatures. Meeting and letter writing session this Thursday, February 2, 4:30 p.m. B09, Student Union. Steve 272-5064.

St. MARTHA'S IN-THE-BASEMENT: Informal, ecumenical worship for a University community every Sunday, 10:30 am, 3521 University. (in the basement). Info: Rev. Roberta Clare, 398-4104.

The McGill Journal of Political Studies is calling for papers for its 1988-89 issue.

Papers may be submitted in English or French. Leave a photocopy of your essay in the PSSA MAILBOX, in Leacock 443. Extended deadline February 4th.

McGill Student Pugwash Meeting Thursday, Feb. 2 at 6 p.m. Burnside 305 with video and informal discussion.

Montreal's "Weather Permitting" will be on stage this Friday and Saturday (Feb. 3 and 4) at Station 10, 2071 St. Catherine West. Bring your dancing shoes.

When you want someone to talk to who will really listen, phone McGill Nightline. We're here from 6 p.m. - 3a.m. everynight. 398-6246.

Stanley Street Cinema: Today, 5:30 p.m. "Treasure of the Sierra Madre" free. A continuation of Hille's B & W festival. For more info contact Hoard, 845-9171.

387 VOLUNTEERS

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THURSDAY EVENTS

Sexual Assault Awareness Week: 12:00-1:30 p.m. : Speaker from Chez Doris on "Homelessness and Oppression of Women", Bronfman 476.

3:00-5:30 p.m.: Discussion on "Incest and Children", Union 425/426.

6:00-7:00 p.m.: Library Walkhome Network Volunteers Meeting. Leacock 321.

7:30-10:00 p.m.: Forum on "The Politics of Rape". Leacock 232.

Southern Africa Committee: Presenting "Bound to strike back", a film about political prisoners in South Africa following a short meeting at 18h00 at Newman Centre.

McGill Writers' Guild: Meeting every Thursday. Student readings, discussion and writing exercise. Arts 350, 6:00 p.m. Information: 284-4421.

FRIDAY

Sexual Assault Awareness Week: 12:00-1:00 p.m. : Speaker: Britta

Brown, Transition Auberge, "Battered Women". Leacock 232.

2:00-4:00 p.m.: Discussion: "Date Rape". Union 107/108.

9:00 p.m.: Celebration Party. The Alley, Union Bldg.

Student Pugwash: Important post-conference meeting. 18h00 in Burnside 305.

Caribbean Students' Society: General meeting at 18h00 in Union B09/B10. Carnival fever party. 20h00 in Union B09/B10.

SATURDAY

Sexual Assault Awareness Week: 9:00 a.m.-5:00 p.m. : Self Defense Course given by Action, a non-profit assault prevention organization. Place TBA.

SUNDAY

Sexual Assault Awareness Week: 9:00 a.m.-5:00 p.m. : Self Defense Course given by Action, a non-profit assault prevention organization. Place TBA.

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STUDENTS' SOCIETY ELECTIONS

TO BE HELD MARCH 7, 8, 9 1989

Nominations are hereby called for the following positions:

STUDENTS' SOCIETY EXECUTROIDS:

President

Vice-President, Internal Affairs

Vice-Presidents, External Affairs

Vice-President, University Affairs

Vice-President, Finance

SENATE:

Arts (Includes Social Work)

Dentistry

Education

Engineering (Includes Architecture)

Law

2 representatives

1 representatives

1 representatives

1 representatives

1 representatives

BOARD OF GOVERNORS:

One Undergraduate Representative

Management

Medecine (Includes Nursing and P & OT)

Music

Religious Studies

Science

1 representatives

1 representatives

1 representatives

1 representatives

2 representatives

DEADLINE: TUESDAY, FEBRUARY 14, 1989 AT 16H30

CANDIDATE QUALIFICATIONS AND NOMINATING PROCEDURES:

Executive

President - may be a member of the McGill Students' Society in good standing with the University except:

i) partial students taking less than three courses

ii) students registered in the Faculty of Graduate Studies and Research who are non-resident students or full members of the teaching staff.

Vice-Presidents, Internal, External, Finance & University Affairs - same qualifications as for President.

Nominations must be signed by at least 100 members of the McGill Students' Society along with their year and faculty.

Board Of Governors

Candidates must be members of the McGill Students' Society and must be registered at McGill University as full time students in good standing following the normal load of courses per year.

Nominations must be signed by at least 75 members of the McGill Students' Society along with their year and faculty.

Official Nomination forms are available from the Students' Society General Office, Room 105, University Centre - Joanna Wedge, Chief Returning Officer.

All candidates and potential candidates are advised to meet with the Chief Returning Officer for the purpose of familiarization with the election regulations. Wed. 15h00 - 16h00, Rm. 423; or Feb. 21, 14h00 - 15h00: B09/10

• Candidates may run for one position in each of the three categories provided separate nomination papers have been handed in for each position. A typed pen sketch of 100 words or less and a photo of the nominee must be handed in with the nomination.

Senate

Candidates must be Members of the McGill Students' Society and:

i) be students in good standing who are registered full-time for a degree or diploma and have satisfied conditions for promotion in their previous year of studies.

or

ii) be students in good standing who have satisfied conditions for promotion in the previous year of studies and who are registered in a degree or diploma program.

or

iii) be students in good standing who are registered full-time or in a limited program for a degree or diploma, and who are repeating a year for reasons other than academic failure.

Nominations must be signed by at least 50 members of the Students' Society who are in the same faculty as the prospective candidate together with their year and faculty, or by 25% of the student enrollment in the faculty together with their year and faculty, whichever is the lesser of the two.

All nominations must be submitted to the Students' Society General Office in the University Centre by 16h30 Tuesday, February 14, 1989 c/o Leslie Copeland, Operations Secretary.